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The Correspondence of Marcus Cornelius Fronto. Edited and translated by C. R. HAINES. Vol. II. London: W. Heinemann, 1920. 371 pp.

Martial, Epigrams, with an English Translation by WALTER C. A. KER. Vol. II. London: W. Heinemann, 1920. 568 pp.

The first of these books completes the edition of Fronto in the Loeb Classical Library. It shows the same careful, sympathetic treatment as the first volume (A. J. P. XLI 297). One good feature is an excellent index. Certainly, Fronto has been fortunate in his latest editor. 'Inductum,' p. 46, l. 7, and 'eligendum,' p. 62, l. 1, have each an inverted 'u'; p. 276, l. 9, has 'in' for 'id.' P. 107, l. 16, has 'five' for 'four'; p. 255, l. 3, 'son-in-law' for 'father-in-law.'

The other volume completes the Loeb edition of Martial. The translation is uniformly good. In XII 32, 18, 'Telosatis' should be 'Tolosatis.' In XI 60, 4, 'senem Pelian' is not the 'aged Pylan.' At XI 16, 8, 'uda' hardly means 'in her cups'; contrast 'sicca,' XI 81, 2, and Ovid, A. A. II 686.

WILFRED P. MUSTARD.

ETTORE STAMPINI. Studi di Letteratura e Filologia. Seconda serie. Torino: Fratelli Bocca, 1921. xiv + 463 pp. Lire 24.

This second volume of Professor STAMPINI's 'collected works' is published to mark the completion of his fortieth year of university teaching. Like the first volume (see A. J. P. XXXVIII 116) it includes a number of studies which have appeared in various books and journals in the last forty years. It begins with 112 pages on 'Le Odi barbare di G. Carducci e la metrica latina' (1881)—one of the earliest, and probably one of the best, discussions of Carducci's imitations of classical metres. It republishes the introduction to an edition of the *Adelphoe* of Terence (1891), and to a critical edition of Horace (1892). It contains verse translations of the six poems of Sulpicia daughter of Servius, and of thirty-eight of the shorter poems of Catullus. It offers a number of textual notes on the Fifth Book of Lucretius. In an appendix Professor STAMPINI gives a further selection from his own inscriptions and other formal compositions in Latin and Italian. Time has modified the sentiment he expressed in some of them—for example, the complimentary addresses to William II of Germany (1896) and to President Wilson (1919)—but he lets them stand as historical documents.

In the Fifth Book of Lucretius he proposes to read: 312, *quae neque propropro sibi cumque senescere credas*; 468, *corpore con-*

creto circumdatus undique fudit; 485, uerberibus crebris extremae ad limina partis; 881, hinc illinc par, uis non sat par si esse potissit; 1012-13, concessit in unum concubitus; 1409, et numerum servare modis didicere neque hilo; 1442, tum mare ueliuolum florebat litora propter.

W. P. MUSTARD.

A. ROSTAGNI. *Ibis: Storia di un poemetto greco.* Firenze: Felice Le Monnier, 1920. 123 pp. 12 lire.

This study of Ovid's *Ibis* leads the author to some very novel conclusions, which he is bold enough to maintain. The Greek poem which Ovid imitated was not the authentic work of Callimachus. It was "a patient mosaic of reminiscences of Callimachus," composed in the first half of the second century B. C. It was aimed, not at Apollonius of Rhodes, but at some fictitious enemy named *Ibis* (a man of Libyan origin). It had nothing to do with the personal habits of the bird *ibis*; the mischief-making lines of Ovid's poem, 451-2, *Et quibus exiguo volucris devota libello est, Corpora proiecta quae sua purgat aqua*, are an interpolation. It is translated, pretty faithfully, by Ovid (who regarded it as the work of Callimachus) and applied to an unknown enemy of his own. Finally, the scholia on Ovid's *Ibis* may be in the main translated from scholia on the Greek poem.

W. P. MUSTARD.

Professor W. M. LINDSAY has published a preliminary list of the *Liebaert Collection of (1644) Photographs from Latin MSS.* I quote as follows from the introductory paragraph: "The late Abbé Paul Liebaert, of the Vatican Library, whose interests were divided between the script of the earlier and the illumination of the later Latin MSS., made with his excellent camera many photographs (in natural size) in many libraries. His negatives are now to help palaeographical study. By a letter to the photographer, Pompeo Sansaini, Via Antonio Scialoja 3, Rome, a photograph can be procured from any negative. A full, accurate, authoritative list of the negatives will be published in the *Studi e Testi*."

C. W. E. MILLER.